/430 cont./

*511 Finally, eight families more or less regularly devote
517 a part of their incomes to the heading "Diversions"; ex-
[541] cluding No. 36 /431/ (he attends the horse races), all go to
[546] the cinema or send their children there. They are the numbers:

No. 16:	1%	No. 36:	1%
No. 22:	3.5%	No. 39:	0.6%
No. 26:	0.9%	No. 40:	0.2%
No. 33:	0.6%	No. 43:	0.6%

[204] There must be added to that five families who read and buy newspapers:

No. 34:	Employee...	0.3% of the income
No. 36:	Accountant..	0.7% --
No. 39:	Teacher.....	1.6% --
No. 41:	Employee...	0.4% --
No. 43:	Doctor.....	2.5% --

*511. A final question presents itself. How, when there is
423 any, are the surpluses utilized.

We have been able to get precise data in only two cases: No. 36 built a house to which he devoted in one year, from March 1952 to March 1953, 80,000 francs. On the
[427] other hand, No. 43 has taken in rent-sale a villa in Dakar, and for that he pays 12,300 francs per month.

[554] Moreover, the ambition of many, as we have said, is to become the owner of their dwelling. Some look further and want some gardens besides. Several already possess one or the other and are only trying to improve or enlarge them. One of them claimed that he had had a well dug, but he was unable or did not want to remember the sums put into this undertaking.

*511 One of the family heads succeeded in starting a trans-
[472] portation business after having purchased two carts and a horse.
[494] Some hoard. We believed that a cultivator had a good-sized
[454] bank account and loaned the money at usurious rates. We have
[426]

7:Crowder J-5 (1955-1958) 1959
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called 'Les Ballets Sereres du Sine Saloum,' a group of dancers who had won the Territorial Cup in 1957.

The theatre was packed. I was sitting next to an ample Jollof matron, a small child strapped to her back, its tiny nose buried in the pink muslin of her dress. Another child sat on her knee, beturbanned and clothed just like its mother. From the woman's forehead dangled three shining American dollars. Unfortunately a similar Jollof woman sat immediately in front of me, her black horsehair wig and tall tulle turban almost totally obscuring my view. A strong scent of 'Bint El Sudan' manufactured in East London perfumed the room as the curtains rose to the first dance, 'Love and its Caprices', which was to be the theme of the evening. The variations, the programme told me, were to include '*Allo M'Bissine*'—'My fiancée has beaten me because a boy who loves me told me "Hello M'Bissine" ', and later '*Khodia Kha Lola*'--'Why do you cry Khodia? Only the Gods understand what a tear says'. Ending with an initiation dance of future circumcision candidates. One of the most memorable dances was a solo by a woman with a baby strapped to her back, its head swaying backwards and forwards like a punch ball. The child uttered not a murmur as its mother danced into a frenzy, singing at the top of her voice, and in the background a corps of drums beat an hysterical rhythm. It was an entertaining evening, with a beautiful dance of a slight youth, his black-brown body shining sleekly in the glow of the footlights, contrasting with the powdered copper of his lissom partner, a girl of singular beauty with entrancing opalescent eyes.

After the performance there was a cast party to which Faye, the young secretary of the theatre, invited me. The dancers, various guests, European and African, drank bottles of Coca-Cola and orange squash. Amongst them was Ka Abdou Anta.

He was a handsome young man, but he dragged continuously at a cigarette and his teeth were discoloured with nicotine. His jacket, once well cut, was misshapen by papers stuffed into the pockets. My first meeting with Ka had been two years before but we had not been introduced. He was rehearsing a scene from his play *La Fille des Dieux*, which he was producing for the Théâtre du Palais. It was highly symbolic: a somewhat uneasy compromise between tribal metaphysics and the classical French

/81 cont./

361 millet. The old people assemble in the evening under the
[517] large silk-cotton tree that shades the old crumbling mosque of
[312] Takhikao. The women chatter while awaiting their turn to
[342] draw water at the common well, while the children play in the sand. Gent stands out because of a series of small, low houses with a rectangular base and a roof of corrugated metal, all identical and set along the trail that leads to the marigot /watercourse/ of the mission. A garden and a courtyard, al-
[351] ways littered with laundry, characterize each concession. It
[563] is the quarter of Portuguese half-breeds called "portugalais" (Plates XI B and XII A).

Diakhao-Nord /North Diakhao/, quiet, airy, arranged
[363] according to a strict plan of lots, contrasts with Diakhao-Sud w ith narrow, winding lanes bordered on all sides by tapades of millet stalks and noisy in the evening. The proximity of
[275] the two military bases has made it a place where one amuses
[525] himself with all that this includes in the way of drinking
[579] shops and more or less clandestine gambling dens. Brawls between drunken men are not rare in these places.

Randoulène, Derrière-la-voie-ferrée, and Bambara, which form a unique quarter, homogeneous in its density and in the heterogeneity of its dwellings, have become established
[342] in the immediate vicinity of the railroad repair shops. The
[363] huts of planks, mud, or straw stand one against the other along the winding lanes laid out according to the desire of the moment and not without some imagination. These lanes are
[373] noisy with people, and even late at night they walk between the small shopkeepers' stalls lighted with smoking candle ends.
351 The dense crowd flows over the edges of the street and enters the interior of the courtyards. The latter, covering barely
[463] a few square meters, often serve as a workshop for the
[252] weaver, the blacksmith, or the jeweler, and as a kitchen for the housewives of the neighboring huts; it is not rare to see half a dozen millet pounders there, pounding their mortars in rhythm in groups of two or three. This is also the gathering
[517] place /82/ /Fig. 4 appears here/ of workers," where, after
[524] work, sitting in the sand amidst the dust and the noise, in a

/82 cont./

35 heat heavily laden with the most diverse odors, they play
[517] cards or checkers. There is no question in such crowded
[524] quarters of removing all the household rubbish and used water.
[364] It is frequent in the course of walks within this zone to run into piles of refuse or to cross several ditches full of stagnant, dirty, and malodorous water. Sometimes at a bend in a street one is surprised to discover some straw huts in the middle of a spacious courtyard (Plate XI A).

361 The quarters of the south, newly divided into lots, re-
351 mind one of that of North Diakhao with its embryos of streets intersecting at a right angle, /83/ its huts arranged in a loose order inside each square and huddled in the shade of mango trees.

Each concession of Médina, in distinct geometric forms, marked off by tapades of millet stalks, is of a meticulous neatness that contrasts with the other quarters of the city.
[795] This strict order, this rigid arrangement where all imagination is banished, is a reflection of the peculiar character of the Moslem Murid sect that occupies it.

361 The Cité Pillot, finally, built for the higher operatives and the specialized workers of the Dakar-Niger, to the south of the Bamako railroad, gives the appearance of a series of buildings that resemble those of barracks. The arrangement
[342] of the new constructions is that of small houses with twin apartments.

369 Thus, each of the European-type quarters, like the native quarters, possesses some particular trait or even its own individuality, which seems to correspond to a definite social structure: milieu of merchants, millieu of officials, milieu of artisans, of laborers, of cultivators.

At the same time, each stage of its evolution has stamped this or that part of the city with its original imprint, which makes it possible to follow quite easily the successive periods of its expansion.